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THE GIFFRIN COLLECTION OF NOTABLE ORIENTAL RUGS

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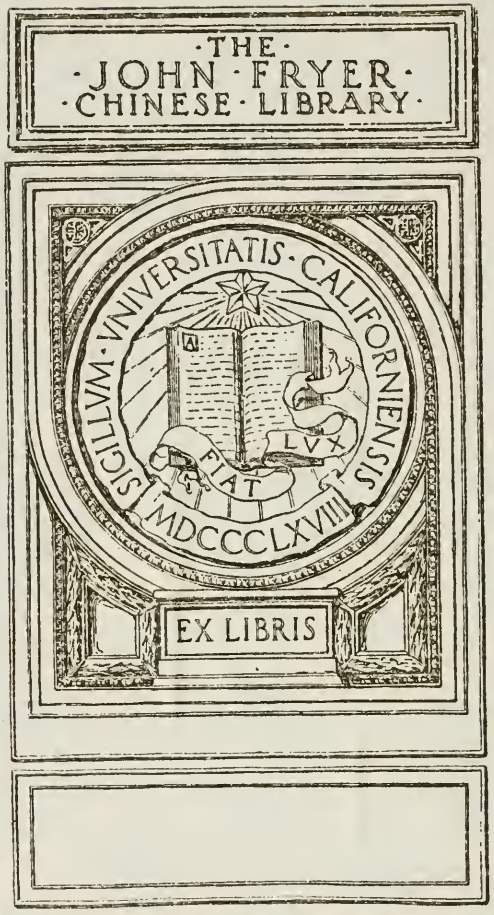
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THE *Catalogue issued by the Studios in October, 1906, was limited to five hundred copies and the edition is practically exhausted.*

It was compiled so as to present to those interested in the subject an artistic and comprehensive description of a collection of antique rugs of unusual interest, and the Studios were much gratified to find that the book was received in that spirit. Not only collectors and librarians, but students as well have expressed their appreciation of the work.

Since that catalogue was published the Studios have acquired a large number of interesting rugs, Chinese and Persian, and are encouraged to issue this second volume, which contains new matter entirely, and treats the subject in some respects from a different standpoint.

THE TIFFANY STUDIOS COLLECTION OF NOTABLE ORIENTAL RUGS

THIS is No. 464 of an edition of 500 copies. Printed by The University Press, Cambridge, U. S. A., for the Tiffany Studios.

Presented to

Dr Fryer.

October
1907.

The Tiffany Studios Collection of Notable Oriental Rugs

CHINESE DESIGN

THE unusual feature in this superb specimen is to be found in the border design in which dragons playing with their balls face or follow each other around the entire rug. The field is of soft yellow, and the floral forms are most delicately laid upon it in lightest shades of apricot, with touches of light blue. [*No. 4667 — 5.8 x 3*]

347 to 355 Madison Avenue
New York

CHINESE RUG

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[No. 1067 — 3'8"x6'3]

The Tiffany Studios Collection of Notable Oriental Rugs

347 to 355 Madison Avenue
New York

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1907

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THE UNIVERSITY PRESS, CAMBRIDGE, U. S. A.

PREFACE

WHILE Oriental rugs in vast numbers are coming to America, only occasionally are those to be found that have sufficient distinction to warrant their being placed among textiles notable and historic. Such as have merit are more readily recognized and classified than ever before, so carefully trained has become the judgment of those who have been studying the products of the loom for the last half century.

Beautiful rugs are being woven to-day in which the best materials and technical methods are employed. The designs of the past which have been borrowed have, however, in many cases been altered by the addition of unrelated details and many minor changes, and do not always combine the styles of the same period, thus causing anachronisms that are confusing and unsafe. It is because of this that however beautiful may be the modern product, it can serve neither the students of folk-lore

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nor those connoisseurs who desire to secure the manifestation of thought in the art objects they collect.

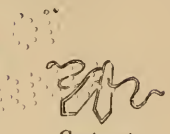
When a rug possesses both beauty and historic interest, it is worthy of great consideration and respect, for not only does it satisfy the eye, but it serves as a repository of the thought life of the people who made it.

To bring together such fruits of the loom as shall serve both purposes — gratification to the eye and food for thought — has been the aim of the Tiffany Studios in selecting from a vast number of Oriental rugs the following specimens.

M. C. R.

RUGS OF THE CHINESE EMPIRE

RUGS OF THE CHINESE EMPIRE



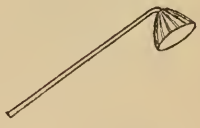
Castanets

CHINESE decorative art and Chinese industry have ever progressed hand in hand. The simplest article used at the household altar, formed of soft clay and fired in a domestic kiln, may bear the same design as that which adorns the most costly censer made for the temple.

Basket of Flowers

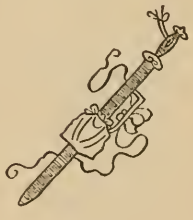
To the art of the weavers of China, attention has been turned of late years, and many rugs from the temples, palaces, and noble houses of the Empire have come into the possession of Europeans and Americans. Such cannot be too carefully analyzed and classified, as they are veritable antiques and hold in themselves the answers to many of the numberless questions which confront ethnologists and students of the religions of China.

Flute



Lotus Pod

There are designs to be found in the rugs in this collection which illustrate the



Sword

EMBLEMS OF THE EIGHT IMMORTALS

Gourd

Bamboo Musical Instrument

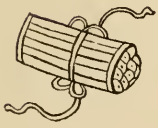
Fan

The Tiffany Studios Collection

life of the native Chinese, of their Mongolian and Manchurian conquerors, and of alien, tributary, and foreign peoples who have forced their ideas and technical methods upon the industrial arts of the Empire.

The Joo-e Wand or "Sceptre"

Many of the textiles of China, other than floor coverings, made for people of rank, have been for centuries ornamented with designs ordered by the Emperor. These designs have been copied by rug weavers and are both interesting and absolute.



Scrolls

On Mandarin robes and hearth rugs alike may be found the "Sacred Mountain," wands and sceptres of authority, and various precious objects and symbols. Some of these belong to one belief and some to another, so intermingled have become the three great religions of China, — Confucianism, Taoism, and Buddhism. Ever and always, however, according to the heart interest of the worker, one or the other has the prominent place, the others occupying a secondary or supplementary relation. This human interest constitutes the chief

Books

EMBLEMS OF THE LITERATI

Chess

Lute

charm in the woven fabrics of any people; the weaver is to be relied upon to introduce some suggestion of self thought, be it fear, pride, reverence, or worship.

Notable Oriental Rugs

When designs are at hand which have come down through the ages, that illustrate phases of thought, it is now and ever has been in China quite possible to make a rug symbolic of one's creed.

Hollow Lozenge

Broadly speaking, in order to seek things purely Chinese, one must cull those which are of Confucian origin and which have to do with ancestor worship, the worship of heaven and earth, and the adoration of scholarship. While designs symbolic of these religious expressions are often mingled with those of the other beliefs, they may readily be distinguished from them.

Sonorous Stone

Rhinoceros Horns

Most of the designs and symbols that belong to the literati are conceded to be of Confucian origin as well as those that illustrate the religious worship required of the Mandarins, who represent the Emperor on all festival occasions and who have charge of the ritual of the State.

Coin

Lozenge

Books

Pearl

Leaf

THE EIGHT ORDINARY SYMBOLS

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Among the symbols most often used are scrolls, books, chessboards, inkstands, inkwells, and brushes, lutes, and other musical instruments, with the eight ordinary symbols:

Wheel

The Hollow Lozenge	The Lozenge (solid)
The Sonorous Stone	Books
Rhinoceros Horns	Spherical Object or Pearl
The Coin	The Leaf

These emblems, tied with fillets, adorn the field of Chinese rugs, together with various other designs that may be studied in the rugs themselves.

Knot of Destiny

Taoism, the religion of fear, has supplied weavers with a vast number of designs which illustrate belief in stars, lucky signs, and geomantic influences. Those most frequently found in rugs are the emblems of the Eight Immortals, and the various charms used to keep off demons and evil spirits of all sorts.

Canopy

Emblems of the Eight Immortals:

The Castanets	The Fan
The Basket of Flowers	The Bamboo Musical Instrument
The Flute	
The Lotus (pod)	The Gourd
The Sword	

Umbrella

Lotus

EIGHT BUDDHIST EMBLEMS

Twin Fishes

Shell

Urn

Buddhism has marked the industrial arts of China very materially, and we are apt to find some suggestion of its influence even when the origin of the main features of a design may be traced to one or the other of the beliefs of the Empire. The eight Buddhist symbols are:

The Wheel	The Lotus
The Knot	The Urn or Vase
The Canopy	The Conch Shell
The Umbrella	The Twin Fishes

The Tiffany Studios Collection

CHINESE MAT

A BUDDHIST square of beautiful soft coloring. Geometric scroll grotesques form the central and corner ornaments, and these with a Swastika fret in the border are of an unusual shade of orange color on a dull blue ground. In each of the eight reserves in the border is a Buddhist emblem.

[*No. 4385—2.2 x 2.3*]

ANTIQUE CHINESE RUG

SURROUNDING a field of superb yellow, a border which has faded from apricot to a soft yellow completes the color scheme and produces an all-over harmonious effect rarely equalled. The narrow bands and border stripes as well as the designs that cover the field are in soft shades of light and dark blue and apricot. The main border is filled with small discs, each one bearing some significant symbolic or purely decorative design, the latter based on sectional flower and orchid forms. Books, scrolls, musical instruments, bats, censers, and jars of flowers are among the many designs in the field

of this rug that mark it as one made for the literati, especially the four objects tied with fillets which encircle the central medallion; viz., the chessboard, the musical instrument, books, and scrolls.

[*No. 4584 — 10.2 x 5.9*]

According to Confucius

Jade is valued because from all time the sages have compared virtue to jade. Its polish and brilliant hues are virtue and humanity. Its compact hardness is accuracy; its angles seem sharp but are not incisive, and that is justice; in pearl-like pendants it represents politeness; its pure sound when struck figures music; one shade does not obscure another, and that is loyalty; its internal cracks are seen from the outside, and that is sincerity; its lustre is permanency, and its substance represents the earth; cut without other embellishment it indicates virtue; "and the high value attached to it by the whole world, without exception, is figurative of truth."

ANTIQUE CHINESE RUG

THE ornament is of a strictly floral nature, save for a few symbols that appear in soft shades of blue, yellow, and pinkish red on the buff-colored field

The Tiffany Studios Collection

of this rug. The fillets used around the "knot of destiny" and the various forms of rods and sceptres of authority are so crudely drawn as to almost completely disguise the symbols themselves.

[*No. 4372 — 9 x 5.9*]

TAOIST RUG

TAOIST rug of northern China showing in the field, on a dark brown ground, the emblems of the Eight Immortals, which are wrought in shades that have faded to grayish white, soft red, and yellow. Surrounding the field is a polychrome border in a tribal design common to weavers of these folk-lore rugs, in which the colors have also faded.

[*No. 4391 — 4 x 2*]

TAOIST RUG

RUG of the same class as 4391, of Taoist origin, but showing a decorative and borrowed design which covers the seal-brown field with an attractive lattice of soft peach color. [*No. 4631 — 3.1 x 2.3*]

CHINESE FOLK-LORE RUG

A MOTTLED peach-colored centre with dragon-scroll geometric corners in gray outlined with white showing archaic form of dragons' heads and the Swastika. The central medallion is composed of four "knots of destiny" and highly conventionalized flowers in gray, brown, pink, and green.

Over the field are placed most significant animals and symbols, each one referring to some well-known myth or oft-told tale. The spotted Ki-lin, with a spray of fungus in his mouth; the Manchurian crane, showing the red tuft on top of its head; vases, decorated with archaic signs in which are branches of trees that are supposed to grow in the gardens of the "Immortals"; the Joo-e wand and other sceptres of authority, a pair of castanets, a sword, coral in a small vase, and branches of sacred flowers and trees. The border consists of a shaded "ribbon" Swastika design in red and gray and an outer yellow floral band with stripes of orange and yellow.

[*No. 4356 — 13.6 x 15*]

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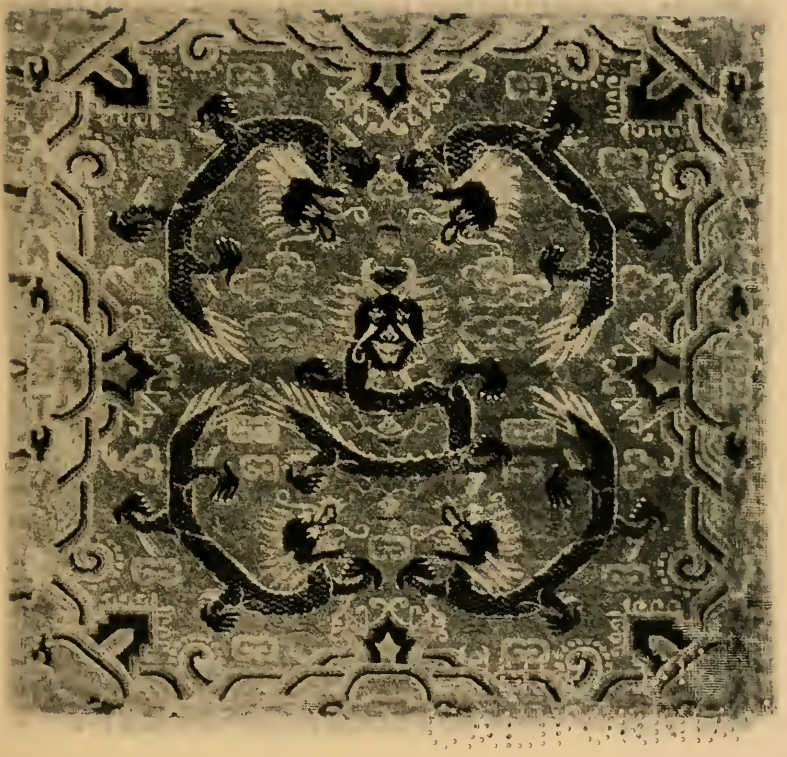
DRAGON SQUARE MAT

FIVE dragons seeking and guarding their pearls amidst conventional clouds, waves, and sacred mountains form the design in shades of blue and cream color on a yellow ground. The five-toed dragons bespeak imperial or princely use of fabrics bearing them as decoration.

[*No. 4632 — 2.5 x 2.5*]



The "Lung" or Dragon

The "Lung" or dragon of China differs from any other dragon form known in art. The archaic Chinese dragon had the form of a huge lizard; as such we find him in undeveloped ornament in old fret borders.

The Imperial dragon has five claws on each of his four feet, and only the Emperor and princes of the first and second rank are allowed to use this dragon as emblem.

Dragons are represented as either holding or looking toward a round object called a "Chin" or pearl. Various explanations of this object have been given by different authorities. The most definite and conclusive statements lead to the belief that originally the dragon was supposed to seek and guard wisdom and to protect such possession from the attack of evil forces and demons.

The form of the "Chin" differs and in some shapes is thought to refer to the sun or to the earth. Five colors encircle it and rings of different colors adorn it. This jewel "Chin" also figures in Japanese art, and is thus described by Griffis: "The Tama or jewel, also called the sacred pearl, is an emblem of the soul, and in Japanese the word for soul and jewel is the same. It is properly a crystal ball or pearl-shaped gem grooved or ringed at the top. On Japanese pictures, porcelains, and bronzes we may see it held in the dragon's claw, or the dragons are fighting for it, or it is wreathed in fire, or it is set in places of honor."

The imperial dragon of Japan has but three claws.

The Tiffany Studios Collection

CHINESE ZODIACAL RUG

THE zodiacal animals that guard the hours of the Chinese day and night appear in the main border of this rug, though they are not arranged in consecutive order, which is as follows :

One	to three . . .	the ox
Three	to five	the tiger
Five	to seven . . .	the hare
Seven	to nine	the dragon
Nine	to eleven . . .	the serpent
Eleven	to one	the horse
One	to three . . .	the goat
Three	to five	the monkey
Five	to seven . . .	the cock
Seven	to nine	the dog
Nine	to eleven . . .	the boar
Eleven	to one	the rat

In the central medallion chimerical lions and cubs are at play with their balls. The corners of the cream-white field are marked off with delicately traced scrolls in blue. Upon the field itself many significant flowers, plants, and emblems are dexterously wrought in shades of blue, with occasional touches of red and yellow. The inner border carries a succession of archaic geometric dragons which alternate with blue floral forms.

[*No. 4413 — 13.1 x 6.4*]

The ball (Chu) with which the Chinese lions play is unlike the pearl (Chin) which the dragon seeks and guards. Both are supposed to be charms, and mystical significance is attached to the placing and use of the object sought and cherished.

Fungus

Chi, probably the Polyporus Lucidus, which grows at the roots of trees. When dried it is very durable, whence it has been considered by the Chinese as an emblem of longevity or immortality. Large specimens of the fungus itself, or imitations of it in gilt wood, are preserved in the temples, and representations of it frequently occur in pictures of Lao Tsze and the Immortals. It may also be seen in the mouth of deer.

The grass-like leaves that accompany it represent the actual grass, which is apt to grow through the fungus while it is yet soft.

It is sometimes called Ling wan chon, or "the grass of the immortal soul," and is supposed to possess the same power as the elixir of life. — FRANKS.

CHINESE THIBETAN RUG

UPON a ground of soft red a Chinese Thibetan design is wrought in dark and light blue and green. The main border is of tan color with a design in red, green, and blue, which is based on the four bats surrounding the caligraphic sign of happiness, making in all the five happinesses dear to the heart of the Chinese. [*No. 4392—3.6 x 3.6*]

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CHINESE BLUE AND WHITE RUG

THE superb quality and tone of this antique specimen place it among things notable and rare. The two shades of blue used in the design are shown to advantage on the deep cream ground. Pomegranates, lilies, citron, and plum blossoms are scattered over the field in customary fashion. The main border carries a design in light blue and cream on a dark blue ground. [*No. 4359 — 10.8 x 6.4*]

CHINESE ZODIACAL RUG

THE imperial yellow field of this large rug is covered with a dark blue lattice grille, the solid lines of which are softened by occasional dots of yellow. Light blue and yellow are mingled in the fleck design which almost entirely covers the field. The yellow ground is revealed in the corner spaces and central medallion, which are rigidly marked off by light and dark blue lines from the rest of the field. An inner border carries the running Swastika fret in dark blue on an apricot ground. In the main border the zodiacal animals are represented. [*No. 4219 — 15.5 x 8.5*]

CHINESE FOLK-LORE RUG

THE Manchurian crane and sacred "Ki-lin" are the features in the design of this rug which compel the attention of those to whom the folk-lore of China is of never-failing interest. The fabric itself is coarse, and the wool in the design in the central medallion, corners, and borders is colored with fugitive dyes. Nevertheless such rugs are invaluable as the embodiments of traditions and beliefs when the designs are unmingled with foreign motifs.

[*No. 4390 — 5.6 x 2.9*]

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There are four fabulous animals spoken of by the Chinese. The unicorn or Ki-lin is one of them, and is placed at the head of all hairy animals, as the Fung-hwang or phœnix is pre-eminent among the feathered races, the dragon (Lung) and tortoise among the scaly and shelly tribes, and man among naked animals. The naked, feathered, hairy, shelly, and scaly tribes constitute the quinary system of ancient Chinese naturalists. — WILLIAMS, *"Middle Kingdom," vol. 1, p. 265.*

The name Ki-lin is a generic or dual word composed of those of the Ki and the Lin, the respective male and female of the creature. This peculiar species of word formation is adopted in other instances in reference to birds and animals; thus we have the male Fung and the female Hwang united in the Fung-hwang or so-called Chinese phœnix, and the Yuen and Yang in the Yuen Yang or mandarin duck. — GOULD, *"Mythical Monsters."*

CHINESE FOLK-LORE RUG

COREAN and Japanese influences are apparent in the arrangement and disposition of the designs in this rug. Though very heavy the fabric is of superb quality, and the wool used in the solid olive-

green field has a beautiful soft finish and attractive sheen.

The decoration is confined to five medallions, each carrying a highly conventionalized crane. The central medallion is of a composite nature, showing wave lines and tide jewels, as well as the bird form in the middle. Tribal and ribbon designs with bands of solid color complete the border.

[*No. 4357 — 17 x 17*]

Ho, the crane. Next to the Feng (phœnix) this bird is the most celebrated in Chinese legends, in which it is endowed with many mythical attributes. — MAYERS.

The stork (Ho) is one of the commonest emblems of longevity. It is said to reach a fabulous age, and when six hundred years old to drink but no longer eat; after two thousand years to turn black. — FRANKS.

The Fong-hoang, a singular and immortal bird, lives in the highest regions of the air, and only approaches men to announce to them happy events and prosperous reigns.

It is easily recognized by its caruncalated head, its neck surrounded by silky feathers, and its tail partaking of the Argus pheasant and the peacock. — JACQUEMART.

The Fung-hwang of Chinese legends is a sort of pheasant adorned with every color and combining in its form and motions whatever is elegant and graceful.

The Tiffany Studios Collection

As is the unicorn (or Ki-lin) among quadrupeds, so is the phœnix (or Fung-hwang) the most honorable among the feathered tribe. — WILLIAMS, "*Middle Kingdom*," *vol. 1, p. 226.*

INDO-CHINESE RUG

UPON a dark blue ground the cloud design appears in wonderfully soft shades of light blue and yellow brown. A relief effect caused by the corrosive nature of the brown dye adds charm and quality, and produces, as it were, an atmosphere which serves to lift the five large white storks that are distributed over the field above the carpet in such a way as to make their flight apparent.

The deep seal, blackish brown outer border is typical in rugs of this nature, and is effectively shown in contrast to the inner border of light tan from which it is separated by a wide stripe carrying an East Indian design in soft yellow on a seal-brown ground. [*No. 4663 — 12.4 x 11.4*]

KIEN-LUNG RUG

WEAVERS in the far western borders of the Chinese Empire produced rugs similar in design to

this during the reign of Kien-Lung. The powdering of the field with conventionalized cloud forms or other small devices, and the use of natural colored wools give a distinctive style to these so-called Indo-Chinese products. Since the eighteenth century the designs have been copied in coarser weaves than formerly, and patterns based on Mongolian myths have been added to them by northern weavers near and beyond the Great Wall.

[*No. 4467 — 5.8 x 3*]

KIEN-LUNG RUG

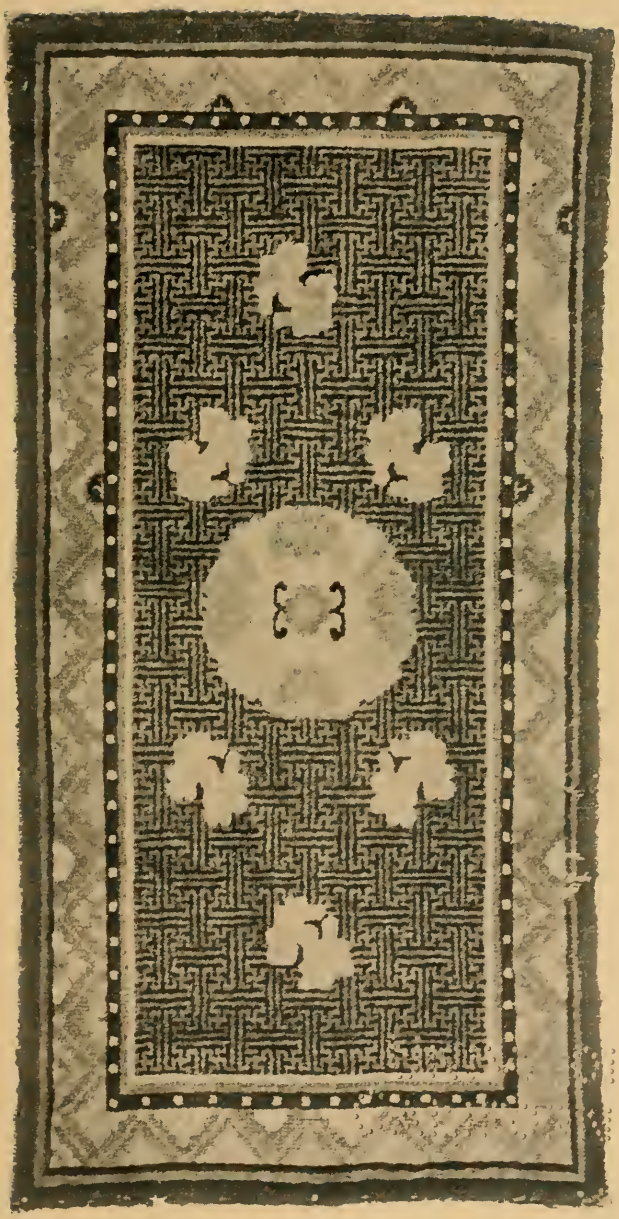
THE deep fawn-colored field is powdered with the conventionalized cloud pattern in light and dark blue, which characterizes this family of Kien-Lung rugs. This cloud design often appears as overlaid ornament in the borders of Samarcand rugs, in which use it is apt to lose its nature and to become a pattern without meaning. The geometric design in the corners and the key pattern in the wide border are laid in dark blue, and the confining outer border has a single light blue line upon it.

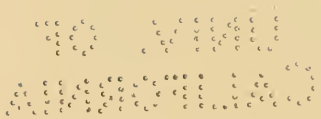
[*No. 4363 — 7.2 x 6.9*]

The Tiffany Studios Collection

ANTIQUE CHINESE RUG

SOFT, attractive coloring and well-balanced ornamentation render this rug rarely beautiful. The field of rich dark blue is covered with a Swastika fret in light blue. The central medallion and the six floral forms that appear on the field are wrought in shades of apricot, cream color, and yellow. Between narrow border-stripes of dark and light blue the main border is laid in the same colors that are used in the central medallion. [*No. 4786 — 4.3 x 2.2*]





CHINESE TEMPLE RUG

NO verbal description could in any way do justice to the dignity and importance of this regal carpet, made, as may be proven by documentary evidence, for an imperial temple in China. The great size and beauty of the rug give silent testimony to all the claims made for it.

In color it is of the peculiar shade known as Mandarin orange, and the entire field, with the exception of a large square in the centre of apricot, is laid in this color. The design both in the central square and over the entire field is Perso-Chinese, and belongs to the early period in the scroll and foliate ornamentation which developed under the control and guidance of imperial artists in the early part of the eighteenth century.

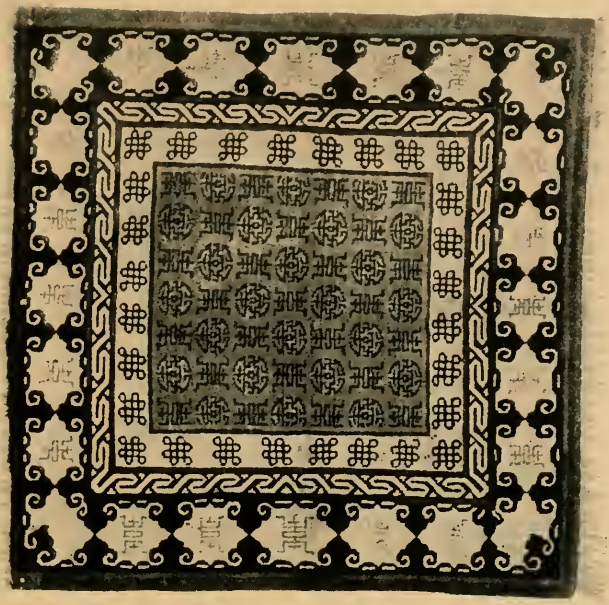
[*No. 4907 — 32.9 x 23.2*]

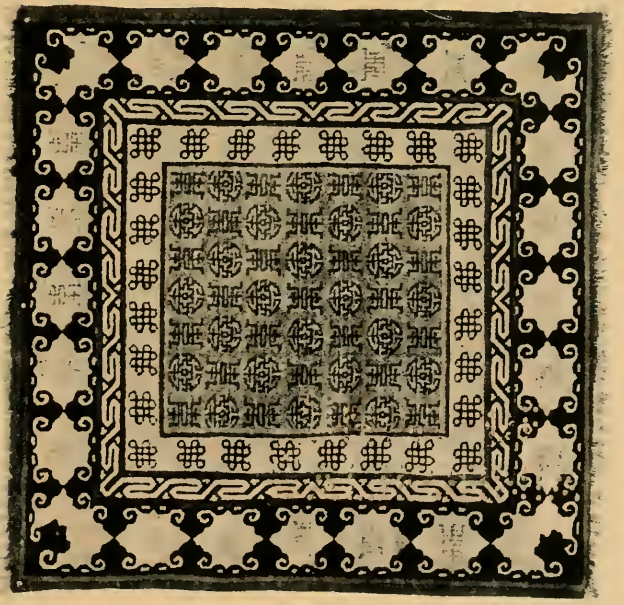
The Tiffany Studios Collection

LONGEVITY MATS

AN unusual pair of mats showing forms of "Shou" — a sign meaning longevity and expressing wishes for long life — and the Buddhist emblem called the "knot of destiny." Symbolic decoration is here used to the exclusion of all floral ornamentation.

[*Nos. 4636, 4637 — 2.8 x 2.7*]





ANTIQUE CHINESE RUG

BOTH in quality of materials and in design this rug easily leads its fellows and challenges the attention of those who realize the differences in the quality of fabrics.

Historical significance oftentimes lends value to rugs that are more or less grotesque in design, in which the materials are coarse and the colors crude and lacking in beauty. In addition to the superb quality of this fabric, however, great beauty, both of design and color, render it supremely attractive.

The field is of peach color, lighter than so-called apricot, which ordinarily appears in rugs of this class.

In the central medallion are rocks, flowers, and plants from the garden of the Immortals, and surrounding this illustrative ornamentation are floral scrolls, and bands holding at the sides and top and bottom of the medallion objects of sacred significance.

This same decoration appears in the four corners of the field, wrought in shades of blue and cream color.

Great strength of design and beauty of color are shown in the borders, which carry both floral and conventional ornament.

[No. 4911 — 18.8 x 16.4]

The Tiffany Studios Collection

CHINESE RUG

SYMBOLS and emblems of all the faiths of the Empire have been crowded into the design of this rug, the weaver having borrowed even the overlaid ornament and cartouche forms from Mohammedan sources. These, though similar to the "reserves" on porcelain, are distributed in the outer border after the fashion adopted by the Mohammedan weavers throughout central and western Asia. In each cartouche appears a device of special significance and import.

The inner border carries a diagonal Swastika fret of cream color on a dark blue ground, and signs of "Shou" and sectional flower forms are crowded into the discs that are laid upon it.

[*No. 4672—6.1 x 11*]

UNIV. OF
CALIFORNIA

MANDARIN RUG OF METAL AND SILK

THE metal and silk rugs of the Ming dynasty are represented in style by this fabric, which in color is wonderfully soft in shades of tan and light and dark green and blue.

The tarnished metal background has assumed a warm gray fawn color, against which the design in relief is made by a silk pile.

[*No. 4736 — 8.3 x 4.10*]

CHINESE BLUE AND WHITE RUG

A DARK blue dotted line separates the main border from the field, both of which are of deep rich cream color. The medallion in the centre of the field is of unusual nature in rugs of this class. The design is of lions playing with their balls, while cloud forms bound the disc. The outer border is also of interest, as in addition to the ordinary design are precious and significant objects, — the helmet-shaped cup, the carp, the "knot of destiny," the sonorous stone, the wheel, and other forms impossible to decipher as the fabric is slightly worn.

In the corners of the field, the tree peony design appears in its most graceful and highly conventionalized form. Fungus, orchid growths, and butterflies in shades of blue cover the cream-colored field. [*No. 4532 — 7.10 x 5.7*]

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CHINESE RUG

MAGNOLIA blossoms and leaves and stems in shades of blue, apricot, and brown are attractively and symbolically arranged as though dependent for support upon the light blue trellis that spreads over the cream-colored field of this rug. A single medallion in the centre of the field shows red geometric and blue floral forms. The hollow T design in shades of blue adorns the cream-colored outer border, from which the field is separated by an inner border carrying a simple scroll design in blue.

[*No. 4671 — 12.10 x 6.11*]

UNIV. OF
VIRGINIA

MANDARIN SQUARE

A MANDARIN square in superb imperial yellow, ornamented with designs similar to those found on Mandarins' robes — diagonal lines, tide jewels, and sacred mountain, crudely drawn. In the central medallion are the five bats (or five happinesses) surrounding the sign of longevity.

[*No. 4635 — 2.10 x 2.7*]

The character for happiness is considered to be very felicitous, and is much used as a symbol of good. Ofttimes it is written with black ink upon red paper and pasted upon the doors of houses. Sometimes the pictures of four bats are made at the four corners of the character for happiness. The whole is then called the "five happinesses," the character for "bat" and "happiness" having the same sound. The five happinesses are explained as referring to wealth, office, tranquillity, virtue, and peaceful death. — DOOLITTLE.

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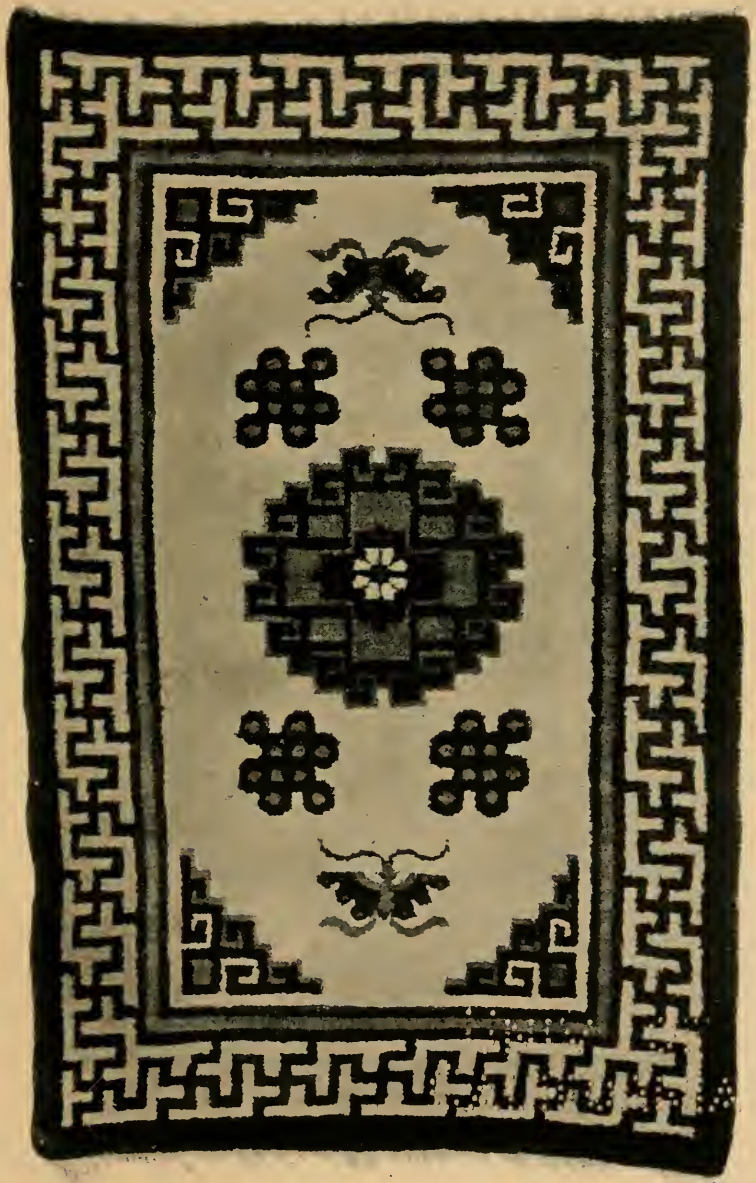
BUDDHIST "KNOT OF DESTINY" RUG

FIELD and main border of cream color with an outer band of black seal-brown. Four large "knots of destiny," butterflies, and geometric medallion and corners complete the field design, and a dark brown running Swastika fret adorns the border.

[*No. 4375 — 5.6 x 3.4*]



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RUGS OF THE COLD COUNTRIES

THE rugs of the cold countries, though coarse and crude, are of a strong and vigorous nature, both in design and workmanship.

Many of the designs of eastern Persia were adopted by Chinese weavers during the eighteenth century, and in Chinese Turkestan fabrics are to be found suggestions of patterns based on the Herat arrangement of floral motifs and on many Kurdistan conceits, including even the well-known Mina Khani pattern. These have been interpreted by people whose barbaric fashion of handling ornament has made a style in itself, which has been adopted by weavers all along the western and northern limits of the Chinese Empire from Thibet to the "Ordos" country, where heavy carpets which are sent as tribute to Pekin are still being made.

On the red field of these rugs one of the semi-floral designs, to which allusion has been made, is laid on an all-over pattern which is suggestive of the Kien-Lung styles of Chinese Turkestan.

A Swastika design in black on squares of varying colors — red, white, yellow, and blue — forms an inner border, while the outer border carries a Samarcand pattern in dull shades outlined with brown. A broad band of dark brown completes the border. [*Nos. 4551, 4552 — 16.1 x 11.8*]

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FOUR CHINESE MATS

A SET of four mats with red centres and blue outer borders with dotted inner stripes between two light blue lines. Censers, flower sprays, and dishes of fruit are vividly shown upon the ground of Kien-lung red. [*Nos. 4542, 4543, 4544*]

CHINESE RUG

THE reason for the distinctive nature of the design which adorns the field of this rug is not at first apparent, but on close examination each one of the medallions is found to contain a special design unlike that in any other of the ten. One of unusual interest is composed entirely of bats.

Floral emblems and butterflies are scattered over the field of deep apricot color in shades of blue, yellow, and cream. [*No. 4664 — 11.2 x 7*]

BUDDHIST RUG

WITH field of deep apricot and main border of imperial yellow, this rug is of compelling interest and high artistic value. In the centre of the field is an unusual disc formed of floral and geometric designs, outside of which the field itself is filled with all sorts of well-known emblems and devices: flowers in jars and vases, censers decorated with Swastikas, receptacles for altar implements, the Buddhist emblems, the canopy and umbrella, and many single flower sprays. The outer border carries floral scrolls in blue and cream color with an occasional brownish red blossom.

[*No. 4370 — 11 x 6.2*]

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JAPANESE RAW SILK RUGS

THE colors in this raw silk product are unusual and attractive. The ground is of a soft shade of fawn, and the design in the centre of the field is in red outlined with black. A stencil design has been employed by the weaver for border and corner ornamentation, and this wrought in black shows in strong contrast to the light tan ground upon which it is laid.

The design in the central medallion consists of two archaic three-clawed dragons deporting themselves in conventional fashion.

[*No. 4770 — 9.7 x 9.7*]

CHINESE RUG

THE geometric nature of the disc ornamentation and the crude rendering of the plants, flower sprays, and butterflies mark the design in this old rug with human interest and make it unlike others in the same general class. The field is of a very soft apricot color, and the main border of a subdued shade of yellow. [*No. 4666 — 6.1 x 4*]

FIVE-MEDALLION RUG

OVER the light tan-colored field of this rug small discs are scattered at varying intervals, which carry either floral or symbolic designs, each one interesting and significant. Five medallions break this powdered surface, in the central one of which are four "knots of destiny" and four Swastikas. The trellis and flower design, the Cymation fret in light tans and blues, an inner dotted stripe, and solid blue outside band complete the border.

[*No. 4640 — 12.9 x 6.5*]

CHINESE RUG

AN old brocade design adorns the centre of this rug and is skilfully wrought in soft shades of blue on a fawn-colored ground which has faded from apricot. The pattern is most unusual and renders the fabric of more than ordinary interest.

[*No. 4583 — 9.2 x 5.4*]

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ANTIQUE CHINESE RUG

THE pattern in shades of blue with occasional touches of tan has softened with age and blends most harmoniously with the cream-colored field of this rug.

The sprays of wild peaches, on either side of the central ornament, and the animal in the upper disc are used symbolically. [*No. 4789 — 3.9 x 1.11*]

KIEN-LUNG RUG

THE deep red ground of this rare Kien-Lung rug is covered with a lattice-work of "hollow diamonds" outlined in blue, with yellow oblong forms at the intersection of the lines that form the diamond design.

The border is one copied from ancient weavings in which the Swastika is made by the placing of four Chinese T forms. [*No. 4364—10.1 x 5.8*]

CHINESE RUG

THE crude foliate ornamentation in the corners of the field differs from that in which floral forms are introduced, and it generally confines a simpler style of ornamentation in the field itself than when more elaborate corner designs are used.

In the main border one of the hundred forms of "Shou" appears in two shades of blue.

[*No. 4368—6.6 x 4.6*]

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CHINESE RUG

THE field of imperial yellow is covered with a "grains of rice" network in shades of brown and apricot broken by five medallions, the central one of which is surrounded by a band of cloud forms in several colors, — brown, pink, dark blue, and apricot, with cream-colored outlines. In the centre of each of the other medallions the floral design assumes the form of a cross, the dark brown color of which gives pronounced style to what is generally known as the "stamen pattern."

[*No. 4369 — 12.7 x 6.9*]

CHINESE MATS

SMALL mats with dark blue ground on which are white palmate forms. The design in the central medallion is wrought in strong colors, and red corners with designs in green are marked off with blue serrations. In the outer border are blue Swastikas on a red ground.

[*Nos. 4379, 4380 — 2 x 2*]

CHINESE RUG

FLORAL sprays and butterflies, a single central medallion, and foliate corners, worked in two shades

of blue and cream color, form the usual designs that adorn the apricot field in rugs of this type. The border of yellow carries a floral design in shades of blue, with occasional touches of cream color.

[*No. 4220—6.2 x 4.2*]

SAMARCAND RUG

A FIELD of grayish white is covered with a trellis-like arrangement of stems, carrying large, round fruit forms in soft shades of Indian red. A Samarcand design appears in the main border stripe, which is laid in blue in a red ground.

[*No. 4641—5.10 x 3.3*]

CHINESE SILK MAT

SMALL silk rug of heavy coarse weave in which the colors have faded to an all-over soft tan without any visible pattern. [*No. 4388—1.8 x 1.8*]

CHINESE MAT

FIVE medallions, four flower sprays, and two butterflies in shades of blue. The medallions, following an early model native to northwestern China, completely cover the cream-colored field. On a ground of the same color the running Swastika design is laid in blue. [*No. 4638—3.8 x 1.11*]

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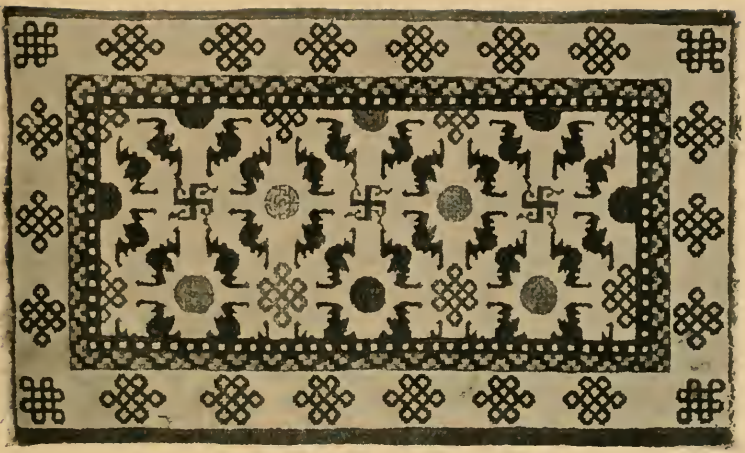
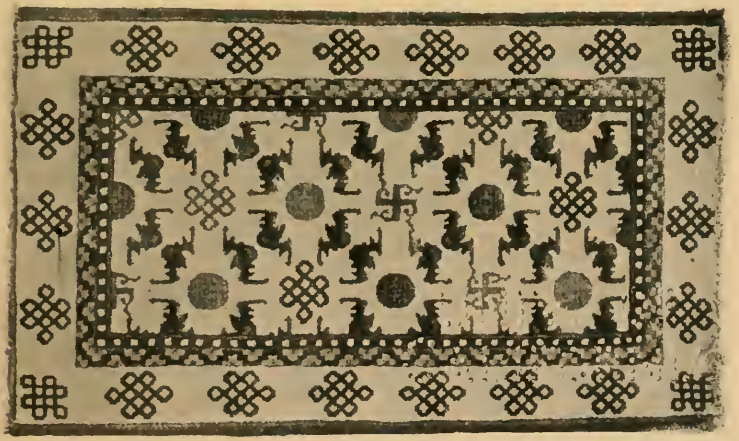
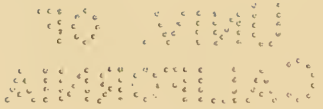
A PAIR OF CHINESE RUGS

THE most significant symbolic designs are crowded over the fields and borders of this interesting pair of rugs. Bats in shades of blue, "knots of destiny," Swastikas, and various forms of "Shou," some wrought in red and others in blue, are scattered over the cream-colored ground. Red is used to enliven the general blue and white scheme.

[*Nos. 4792, 4793 — 3.3 x 2*]







CHINESE RUG

A COARSE fabric with field of scarlet showing through a crudely drawn central design. In the main border, forms of "Shou" rest on serrated oblong reserves of different colors, — red, blue, and yellow. The rug is of barbaric nature, and in this fact lies its unique interest and value.

[*No. 4371 — 7.1 x 6*]

CHINESE RUG

THE background of apricot color is partially concealed and softened by a Swastika fret in soft yellow tones. The medallion in the centre of the field is bounded by cloud forms at top, bottom, and sides. The flower sprays thrown upon the field are in shades of blue, and show highly conventionalized peonies which differ sufficiently from the ordinary field ornamentation to give distinctive interest. The Swastika appears in each of the corners as part of the geometric design. An inner border of blue is dotted with yellow, while the customary floral scrolls appear on a soft yellow ground in the outer border. [*No. 4362 — 8.4 x 5.6*]

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ANTIQUE SAMARCAND RUG

A RED-CENTRED Samarcand in which stiff floral forms are laid in tans, dark blue, and green. The strong Persian feeling in the outer and inner borders is interrupted in a single place by a significant device, the bat or Chinese emblem of happiness, showing the allegiance of the weaver to Mongolian tradition. The wide dark blue main border is marked off into diamond forms in which with one single exception the design shows an attempt at realistic rendering of a flower in profile.

The "bat" design fills the single space in which the profile flower has been outlined.

[*No. 4742 — 7 x 4.2*]

CHINESE SILK RUG

CHINESE silk rug with shaded Swastika fret in blue and yellow covering a red background. Upon this a Samarcand design in soft green, canary color, and red follows the main characteristics of the Kien-lung styles of the eighteenth century.

The wider of the two borders carries one of the oft-used trellis designs. [*No. 4537 — 5 x 8*]

CHINESE BUTTERFLY RUG

LARGE and small butterflies encircle a geometric medallion outside of which four flower sprays are formally arranged, while butterflies fill the ends of the field. The designs both in field and border are of two shades of blue on a cream-white ground, a band of solid blue serving as outside and confining border. [*No. 4534 — 5.4 x 2.6*]

KIEN-LUNG RUG

THE field of this rug, which was brought from the Imperial Palace, is laid in solid red of a shade closely resembling sang-de-bœuf porcelain. The

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gradations and shadings of this soft red, which is unbroken save by three soft medallions, give temperament to the fabric, which is of a type less common than many others in vogue during the Kien-lung period. [*No. 4374—13.2 x 7.5*]

CHINESE RUG

THE foliate scrolls are so light and delicate that they make this rug a variant from others in the same class, in which the pattern often shows clumsy handling. The design is laid in rare shades of apricot and light and dark blue.

[*No. 4665—8.2 x 4.5*]

SMALL CHINESE RUG

A "GRAINS OF RICE" design in yellow and brown covers the field with the exception of the corner spaces, which are left free from decoration and show to advantage the superb color of the apricot ground. Materials and workmanship are unusually good and render the fabric choice and very beautiful. [*No. 4668—5.10 x 2.9*]

CHINESE "FIVE MEDALLION" RUG

FLOWERS and butterflies fill the spaces between the five discs which occupy the centre and four corners of the field, which is of soft apricot color and made smooth and attractive by age and exposure. The foliate and floral ornamentation are in the usual colors of rugs of this class, — two shades of blue, yellow and cream color, with occasional touches of dull red. [*No. 4533 — 8 x 5*]

CHINESE BLUE AND WHITE RUG

COARSE rug of Ninghsai style showing simple crude designs in two shades of blue on a white ground. An effort has evidently been made to produce a vine effect in the border.

[*No. 4361 — 6.2 x 3.10*]

A GROUP OF CHINESE MATS

CHOICE and most unusual blue and white mats showing a "grains of rice" network in dark and light porcelain-blue on a white ground.

[*Nos. 4545, 4546, 4547, 4548*]

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CHINESE RUG

FOLIATE corners, six flower sprays, and a central medallion in shades of blue, green, and cream on a field of orange color, which is repeated as ground in the main border. The terminal buds in the flower sprays are drawn in European style. The materials used and methods of weaving are of the best.

[*No. 4538—4.9 x 2.3*]

CHINESE MAT

AN oblong fabric with rounded ends ornamented with a stereotyped design which is almost invariably used in pieces of this shape. It combines in a meaningless pattern several motifs that have been taken from Mandarins' robes and textiles decorated according to imperial command. The water pattern at the ends is surmounted by conventionalized clouds, and the black lines which cover the red ground of the centre of the rug may be traced to their respective origins by those who know the authorized rendering of the symbols that they are intended to represent. [*No. 4377 — 5.6 x 2.10*]

CHINESE MAT

A ROUND mat in which the cream-colored field is seen through a "grains of rice" design in blue and very light green. Twelve five-petal blossoms are drawn in blue outline in the outer border of cream color, which surrounds the mat in a band of about five inches in width. An unusual and interesting piece. [*No. 4360 — 2.4 x 2*]

A SET OF CHINESE MATS

FOUR very beautiful modern pieces with apricot centres. Floral scrolls in very light green with a central medallion and ornamented corners fill the field. [*Nos. 4224, 4225, 4226, 4227*]

YARKAND RUG

MONGOLIAN and Turkoman conceits are mingled in the design of this rug. So deftly have the dragon discs and other crude features been handled that the effect of the whole design is semi-conventional and shows decided Persian influence in the use of the flat flower forms.

[*No. 4550 — 11.8 x 5.9*]

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CHINESE TURKESTAN RUG

THE general effect of this Kien-lung Turkestan fabric is similar to others of the same style, though differing from them in that the flatly drawn flower and plant designs are of rather less conventional nature than usual. Narrow stripes on either side of the main border carry an isolated scroll design which has been copied by the weavers of western Asia and often appears in rugs of Asia Minor.

[*No. 4540 — 11.3 x 6*]

MAGISTRATES' RUG OF THE XVI CENTURY

THERE are in color and weaving several very important and distinguishing features about this antique specimen which lead to the conclusion that it is a product of the sixteenth century.

The method of whipping with a single strand the warp and woof threads, the color of the bats in the lower border, etc., make it possible to immediately recognize the fabric.

The color of the field is soft deep blue, upon which are powdered archaic forms which have been copied from bronzes. These are worked in imperial yellow, peach color, light blue, and cream. The border is of imperial yellow upon which is a Swastika fret in blue, carrying at intervals bats of peach color. [*No. 4389 — 4.8 x 3*]

SAMARCAND RUG

A SAMARCAND design of the Kien-lung period in which thirty medallions are distributed side by side over the field, completely filling it. These medallions are placed in the linear fashion of the Turkoman weavers. The ground is of strong rich red, and the designs are laid in the blue and yellow.

[*No. 4535 — 9.4 x 3.5*]

ANTIQUE CHINESE RUG

THE design known as the "Western lotus" is shown to perfection in this rare old product of the K'ang-hsi period, in which the color scheme is harmonious and the conventionalization of the design characteristic of the early effort to copy Persian styles.

Upon a dark golden brown field are flowers in blue outlined with yellow-brown, and brown flowers outlined with blue. The stems and foliated branches are laid in light golden brown and show strange twistings and turnings incident to the handling of a pattern to which the weaver was unaccustomed.

[*No. 4734 — 12.9 x 12.10*]

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ANTIQUE CHINESE RUG

WHILE rugs bearing this design or one more or less like it appear at first glance to be similar, they differ very greatly and only close examination reveals the difference in weave and dyes.

In some the knots are closely packed together, separated only by one or two tightly twisted threads, while in others coarse wool is tied in heavy, loose knots and the separating threads are almost as heavy as cord. The pattern has travelled from the southwest to the northeast of China and has been copied by weavers elsewhere in the Empire.

The yellow dye in the oldest rugs does not have the greenish cast that is noticeable in later products, and the blackish brown which is a feature in rugs of this class is sometimes of a natural color wool, but more often a corrosive dye has been used which throws parts of the pattern into relief.

In this rug the field is of a dark blue, and the cloud pattern in shades of apricot, brown, and yellow is regularly laid upon it. Stripes of blue and yellow separate the field from the main border, which carries a running Swastika design, an apricot on a dark blue ground. [*No. 4804 — 9.4 x 4.11*]

ANTIQUE CHINESE RUG

A BROCADE design consisting of foliate scrolls in light green upon a soft peach colored ground with large peonies in cream and shades of blue shows the Kien-lung style of conventionalization of an earlier and more vigorous rendering of the much honored flower.

A running Swastika pattern in dark blue on a fawn ground in the outer border and a copper pink key design on a dark blue inner border are separated by blue and white stripes. A narrow band of dark blackish brown surrounds the entire rug.

[*No. 4805 — 8.11 x 5.2*]

RUGS OF TURKESTAN

ANTIQUE AFGHAN RUGS

OF quite another style are the ancient carpets of Afghanistan, favoring as they do Persian rather than Mongolian design, though the deep rich reds and blues are the same as those found in the Bokhara-Afghans. The light and dark portions of the octagonal design in the latter appear in many antique Afghans as isolated motifs surrounding a rosette or star form, resembling on a large scale the "grains of rice" design in Chinese ornament. The development of this design is found in the ancient carpets of Herat where the crude and unrelated patterns of the northern and eastern parts of the country take definite shape and, influenced by the floral designs of Persia, become in course of time suggestive of the well-known patterns of Herat.

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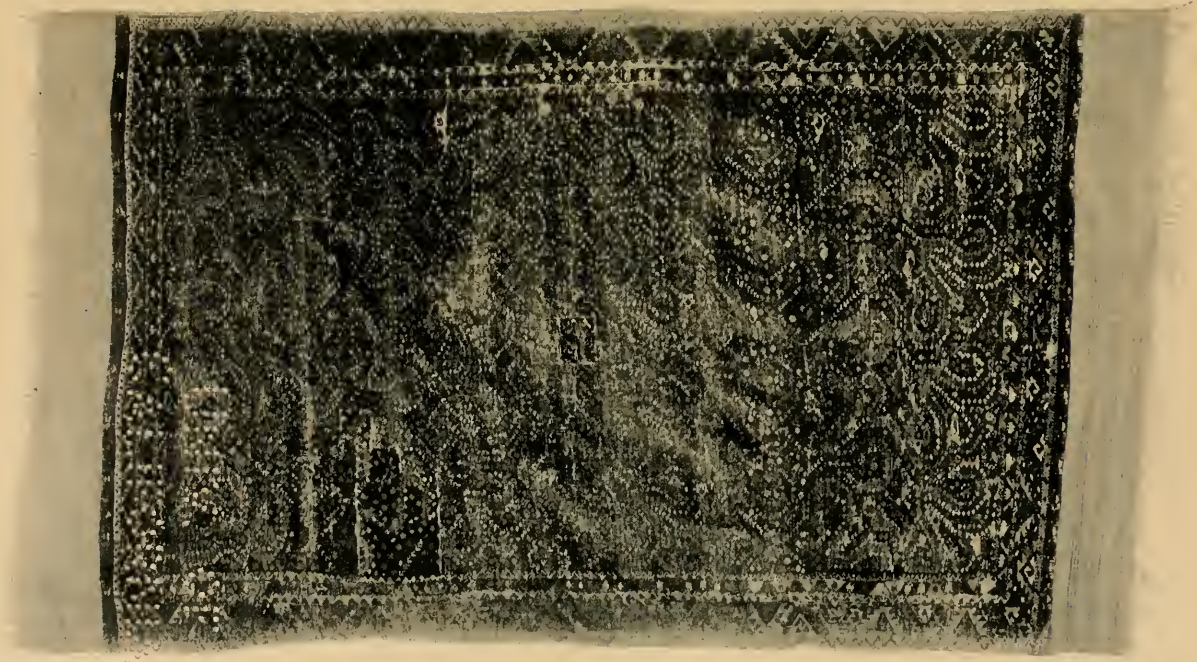
Antique Afghan Rug

In the Antique Afghan Rug No. 4747 (8.3 x 5.4) floral representation has been given by the weaver to the Chinese cloud or deity design. When a Mongolian Tartar three hundred years ago wished to represent paradise, he threw over the field of his rug a design which resembled twisted ribbons and flowing bands connecting small discs and circles, which represented stars.

This design has been copied by weavers throughout the Orient, and the result has been in many instances, as in the case of this Antique Afghan, that the design has lost all significance and become merely ornament or pattern.



BOKHARA RUGS

BOKHARA rugs offer the best opportunity for the study of the octagon in its application to design of any of the Turkestan weavings. At the intersection of the lines that cross from side to side and from top to bottom of the field are the light and dark divisions of the well-known pattern. Various fanciful renderings of the octagon are shown in the true Bokhara border which surrounds the entire field in type rugs, even when a wide extension border at either end carries odd conceits in the way of design. The wave pattern often used in the main border of rugs carrying the real Bokhara design in the field belongs to the Yomud tribes of Turkomania, who dwell near the eastern shores of the Caspian Sea.

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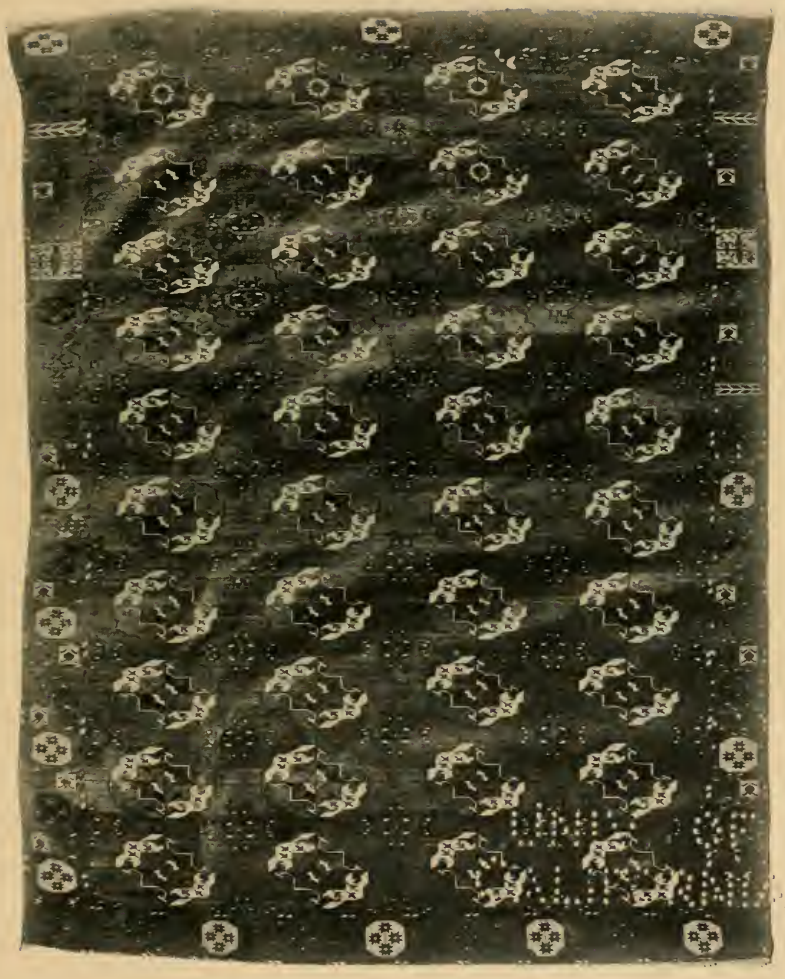
A Rug of the Province of Bokhara

No. 4005 is both in design and coloring a typical Bokhara rug. In its weaving, perfection of materials and coloring, a rigid adherence is shown to the old styles that obtained before the Russian domination. Nos. 4521, 4588, 4519, with 4005, illustrate the chief points of interest in the Bokhara design, and comparison one with the other shows the slight differences that have been caused by the intermingling of the people with tribes to the east and west of the province. Of the rugs of Bokhara, a well-known writer most suggestively says: "The variations evolved from the one conventional design are almost infinite, and the many shades and tones of red which are used bring to mind the paintings of Vibert and his wonderful palette of scarlets, carmines, crimsons, maroons, and vermilions."



YOMUD-BOKHARA RUGS

YOMUD-BOKHARA rugs are those made on the plains of Turkomania by the Tartar tribes "whose domain extends from the northern border of Afghanistan in a northwesterly direction, almost eight hundred miles, with a width of three hundred or four hundred miles." The tribal patterns show great individuality and combine the general designs of Bokhara and Afghan rugs with many of the characteristics of the rugs of the Caucasus district. The colors are softer and deeper in tone than in Bokhara weavings and a greater license has been taken with the octagon and diamond forms.

Yomud-Bokhara Rugs

Yomud design, weaving, and color are rendered with great accuracy in Nos. 4009 (8.4 x 5.8) and 2847 (9.5 x 5.2).

While the tribal patterns of the district resemble each other they differ sufficiently to make classification possible. Yomud designs are of primitive nature and suggest those of the Navajo Indians which illustrate natural phenomena.

BELUCHISTAN RUGS

BELUCHISTAN rugs — glossy, lustrous, rich in tone, and carrying a heavy pile — have sufficient distinction to be classed as unique among the styles of central Asia, and they hold the same relation to the soft and pliable carpets and rugs of Turkestan as those of Bergama hold to other Asia Minor weaves. The web which extends beyond the pile at either end of Beluchistan rugs is adorned with designs woven in stripes. These designs are sometimes of great beauty.

Beluchistan Rugs

An interesting feature of the weavings of Beluchistan is illustrated in Nos. 2945 (6.8 x 5.3) and 2952 (5.6 x 3.9), in which the decoration in the webbing is elaborate and distinctive.

The color values are extraordinary in Nos. 3573 (5.8 x 3.2) and 4170 (4.8 x 3.10), and the quality of the wool in all these rugs is unexcelled.

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THE "HERATI DESIGN" IN THE RUGS OF AFGHANISTAN AND PERSIA

A DESIGN so universally employed as that designated as the "Herati pattern" has during its migration and adoption by weavers developed many interesting alterations and additions. The three principal styles in the evolution of the design are attributed to Herat, Khorassan, and the Feraghan district of central Persia. Weavers of modern rugs, knowing no license, have intermingled these styles so that they can only be found in their purity in antique rugs. The designs, in such, support and verify the claims made for them.

Two leaf forms predominate in the field and border designs of rugs which carry the so-called Herati pattern; viz., the long lance-leaf, which is supposed to be an influence from the East and which appears on either side of a lotus rosette, and the

forked leaf, which is of Turkish origin and appears in the borders of Herat rugs.

No design shows more plainly the subtle influences from without than the Herati; played upon by shifting breezes from the Mohammedan west, Buddhist east, and Turkoman and Mongolian north, central Asia has been the battlefield of the great world styles. No one ever fought on that field either as conqueror or conquered who did not take away from the struggle some thought to graft upon his own tree of knowledge which later possibly found expression in design.

There are Antique Herat (Afghan) rugs in existence in which two archaic dragon forms encircling a pearl make a design from which the "lance-leaf and lotus rosette" pattern is said to have evolved, as very early forms of the leaf resemble fishes more nearly than leaves. This theory is conjectural but has given rise to the name "fish-pattern" for the lance-leaf design.

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FERAGHAN (HERATI DESIGN)

THE typical Feraghan rendering of the Herati pattern is illustrated in No. 4310, in which the dark blue field and green main border carry the Persian variant of the Herati design which is popularly known as the "fish pattern," and which is copied with more or less accuracy all through central Persia. [*No. 4310—15.10 x 6.10*]

ANTIQUE RUG OF HERAT

AN illustration of the peculiar characteristics that render the weavings of Herat distinctive and unlike those of other localities where the weavers were borrowers of the design. The coloring is soft and low in tone, even though the design is worked in red, green, blue, and yellow upon a rich deep blue field.

The lance-leaf, as in all Herat rugs, is very sharply indented. The ground of the main border is generally red. A blush over the entire fabric, not unlike the bloom of a peach, produces a subdued and harmonious effect. [*No. 4299 — 16 x 6.6*]

KHORASSAN RUG (HERATI DESIGN)

WITH evident intent to copy the rugs of Herat the weaver of this fabric has spread the design on a dark blue field, and has used red for the ground of the main border. The pattern itself is more vigorously used than in most old Afghan rugs which this copies. The high lights are emphasized and the stems in the border design are pronounced and have assumed angular regularity not often observable in rugs made to the east of the Khorassan district. [*No. 484 — 11.4 x 5.8*]

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KURDISH RUG

UPON a rich blue ground the Mina Khani design is accurately wrought and the five-petalled Henna blossoms are symmetrically placed in their customary relation to the dark red, blue, and golden yellow floral rosette forms distributed over the field.

Three rather narrow borders surround the field, the middle one of which is yellow. The inner and outer borders carry tawny colors and small patterns.

[*No. 3033 — 16.5 x 8*]

A GROUP OF FERAGHAN RUGS

IN these rugs grouped together for comparison are several distinctive and interesting variations of the Feraghan Herati pattern.

No. 1980 (37 x 9). The field is dark blue with the design so disposed upon it as to form a series of indistinct octagons. The medallion in the centre of the rug has a white ground and the main border is of Feraghan green. In this fabric of unusual length the lance-leaf, rosette, and diamond grille are laid in clear strong colors upon the dark blue ground.

IN No. 2055 (23.6 x 8.1) is found the same general pattern, but an unusual form of the diamond grille. The field is of dark blue. Occasionally the design has been intentionally meddled with, that its lack of perfection might avert the evil eye. This and other deviations from stiff formalism add the human interest which is compelling even when so stereotyped a design as the Herati is employed by the weaver.

A Group of Feraghan Rugs — continued

IN No. 4310 (15.10 x 6.10) the design has been interpreted by a weaver who has varied it sufficiently to give it great individuality. The field is blue and the main border green.

Very little prominence is given in No. 1984 (16.7 x 8.3) to the details of the design. The field is dark red, and the widest of the borders is green with three narrow stripes on either side.

FERAGHAN (IRAN HERATI)

IN this rug an old Iran rendering of the Herati design forces the lance-leaves and rosettes surrounding each diamond grille into circular formation, which give the appearance of a series of wreaths upon the dark blue field. In the border the design assumes a disconnected and strictly decorative character, though it is laid upon a ground of typical Feraghan green.

There are many designs that have been and are still used by the rug weavers of Persia which have about them so distinctive and national a character that they may be designated as "Iranian."

Feraghan (Iran Herati) — continued

These do not claim absolute Persian ancestry nor do they necessarily show the influence of the early beliefs of the Ancient Empire, though in some instances this is the case. They are those however in which the mingling of ideas from without has marked and reacted upon native thought and art by "imperceptible infiltration" in such a way as to create and localize new expressions.

These have been perpetuated by native tribes and to them is applied the much abused but most descriptive word "Iran." Warp of cotton and a distinctive style of weaving give a different appearance to Iran rugs from those woven by the Kurds in different parts of the Empire, who have borrowed ancient Iran designs and copied them in their heavy wool fabrics. [*No. 2258 — 10.2 x 5*]

FERAGHAN

A FERAGHAN rug with border of soft green upon which the design is laid in blue, green, red, and violet. [*No. 4674 — 20.2 x 17.8*]

FERAGHAN (GULI HINNAI)

UPON a dark blue field, the flowers of the Henna are confined in diamond shapes made by the formal placing of rosettes, stems, and leaves. The ground of the main border is red. [*No. 2056 — 12.9 x 6.4*]

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KURDISH RUG OF CENTRAL ASIA

AN old Iran design has been used by the weaver of this rug, though the product is unlike the rugs of western Kurdistan, from which the pattern has been borrowed.

The Henna flowers are not as formally set upon the rich dark blue field as in the Mina Khani design, nor are the large rosette forms absolute copies of those in the well-known pattern.

The borders are of Kirman ancestry and the rug was most likely woven in central Persia.

[*No. 2886 — 14.7 x 6.10*]

KURDISTAN

THE borrowing and handling of well-known and oft-used devices by the weavers of Kurdistan has produced in this exceptional rug a "flower-strewn field" effect that eliminates the formality of set design and distributes the pattern in such a way as to give perfect balance and symmetry in spite of the exaggerated use of the long lance-leaves which extend laterally from the upper portion of the diamond grilles throughout the field. The colors used are red, green, dull yellow, cream, and blue, upon a red ground. Two borders of rich deep golden yellow confine the main border and carry delicate tracery in green and red. The design in the broad border consists of stiff leaf forms which cross the border diagonally between rosettes which are surrounded by little five-petal flowers. These tiny flowers dot the entire field of the rug.

[*No. 4000 — 20 x 10.6*]

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ISPAHAN RUG OF THE XVI CENTURY

FIELD of jade color with broad border of Ispahan pink. Dark blue, gold, and rose, with a rich brown, are used in the design. Use has been made in the pattern of the cloud band, the long lance-leaf, and the diamond grille, but the different motifs are unrelated and do not furnish a consistent scheme. The lateral rendering of the long leaf has been copied by Kurdistan weavers, and is often found in their fabrics. [*No. 4303 — 10.8 x 11*]

POLONAISE RUG

This rug was presumably made in Persia for some Polish prince. Many of the materials such as gold thread and silk in skeins which were used in the manufacture of the gorgeous fabrics of the sixteenth and seventeenth centuries were imported from China into India, Persia, and Europe. Great differences exist in the quality of materials in different places, and examination and comparison one with the other aids the analyst in placing fabrics.

It has been proved by documentary evidence that rugs were made in Persia for Polish princes just as they were for Portuguese, Spanish, Italian, and other European noble families. It has also been proved by similar evidences that fabrics of marvellous beauty were carried from China, India, and Persia to Russia and later to Poland, and sold there, and that gifts were sent by ambassadors from Oriental to Occidental courts.

Artisan weavers are known to have reproduced in Poland as well as in Spain and Portugal the textiles of the East. Slight technical differences in the weavings of different places furnish at the present time the most convincing proofs for the establishing of opinions.

The shades of pink found in this rug are known as salmon pink and shell pink. These differ somewhat from the rose pink and coral pink sometimes used.

Polonaise Rug — continued

The field of salmon pink carries a Turkish design in which a long forked leaf of deep ultramarine blue is conventionally arranged. Vivid green and canary yellow lines connect the leaf forms, and these are outlined with contrasting and delicate colors.

The border is of emerald green and the long leaves are of light shell pink outlined with deep blue.

The large palmettes are built up on the pomegranate, whirl petals in shades of shell pink, cream, and azure surrounding the fruit, the centre of which deepens into a salmon color.

The warp of the rug is of cotton and the woof of silk; occasionally a line of red silk is introduced among the woof threads. The dark brown in various parts of the rugs shows corrosion, by nature of the dye used.

The reciprocal design in the narrow inner border stripe is interesting and significant.

Eighteenth century Asia Minor copies of Polonaise rugs may be readily distinguished from antique specimens.

RUG OF SOUTHERN PERSIA

THIS rare old product of southern Persia carries one of the designs which long ago were adopted by the weavers of Kirman, and which has been copied through the centuries not only in Kirman itself but in Ispahan and other parts of central Persia. An interesting distribution of plant and tree forms extends over the light blue field. The Gulai-hinna, narcissus, rose, tulip, hyacinth, and other garden flowers, with the lilies of the field, are shown in the design. An interesting feature, which adds human interest and great charm to this relic of the past, is that the design within three feet of the top changes its character and becomes formal and somewhat conventional. This is only apparent to a close observer, but shows very plainly that the "memory pattern" was interpreted by more than one weaver.

A magnolia design in tans and blues gracefully fills the Kirman pink border, which is separated from the field by a narrow stripe bearing a reciprocal trefoil design in green and tan. [*No. 4659 — 10.2 x 4.7*]

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TWO MOSUL RUGS

A MOSUL rug of rare coloring, only obtainable in fabrics made by weavers who dye their own wools, and who often on this account produce different shades and tones of color in the same rug. This is owing to the necessity of replenishing the wools during the process of fabrication. There is not a single evidence of commercialism about the fabric, which was without doubt made in the region of the great rivers, the Tigris and the Euphrates, for native use.

Tribal and significant borders in soft shades of canary, brown, cream, and red surround the field of rare peach color, over which spreads an exquisite bloom incident to the age of the fabric.

At one end of the main border are to be found the little Mosul dogs which are usually found in rugs of this type. The design in the broad border stripe is based on a primitive tree pattern.

[No. 4727 — 6.9 x 3.7]

MOSUL KURD

A KURDISH weaving of the Mosul district in which the colors employed by certain tribes — canary yellow, cream, brown, and soft red — are harmoniously combined in a series of narrow tribal borders. The field is of light mulberry color,

shading throughout its entire length into deeper tones and tints of the same color.

A variant of the "pear" pattern worked in the same delicate shades used in the borders is laid in stripes across the field at irregular intervals.

DJUSHAGHAN

A PALACE throne-room rug of rare interest and importance, which was without doubt made in the sixteenth century on the loom of a master weaver in central Persia. There are several conclusive proofs in the fabric itself to warrant this assertion.

In color, quality, and workmanship this rug is utterly unlike copies of it made in other places. So popular was the refined and well-balanced design used by the Djushaghan weavers that it provided many motives for designers; and rugs more or less like this carpet were made during the seventeenth century in various places.

The leaf form which is used throughout the design is of Turkish origin and formed part of the ornamentation of the Koran of an early Mohammedan conqueror who, travelling eastward from Damascus, seems to have stamped his personality on many of the fabrics of Persia and India.

Few Djushaghan rugs to be found to-day have the tribal pattern in the border so correctly rendered as in this matchless specimen of sixteenth century weaving. [*No. 4581—23.9 x 12.8*]

CAUCASIAN AND TRANS-CAUCASIAN RUGS

CAUCASIAN AND TRANS-CAUCASIAN RUGS

CABISTAN

AN all-over golden-yellow effect is produced in this prayer rug which breaks into shades of topaz, hay color, and brown. Some of the designs were wrought in fugitive Baku pink, which has faded to a soft tan. Broken star forms over the field and the sawtooth pattern in outer and inner border stripes are all worked in shades of brown and yellow. [*No. 4396 — 5.2 x 3.3*]

SHIRVAN

AN unusually fine Shirvan rug with cream-white ground. In each of the diamond forms made by the lattice which covers the field are various plant designs worked in shades of sapphire, ruby, and topaz. The three borders, in which are jewel colors of surpassing brilliancy, are separated by narrow barber-pole stripes. [*No. 4416 — 4.6 x 3.6*]

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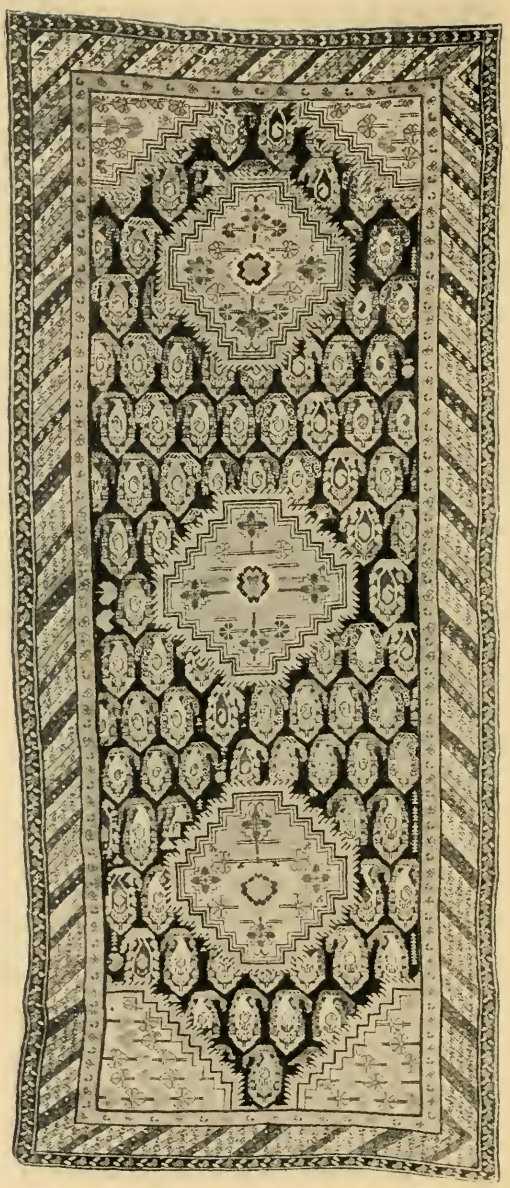
DAGHESTAN BAKU RUG

THE turquoise blue field of this rug has so mellowed and softened as to produce the most perfect shade. From the sides of the rug throughout its length large pyramidal forms penetrate the field. These with three octagonal medallions in dark brown and Baku pink carry numberless designs of nomadic nature, —flat and sectional flower forms, birds, beasts, etc.

The main border carries a Daghestan tribal design in soft tan, blue, and pink, and plain bands of subdued colors separate the broad from the narrow stripes. [*No. 4354 — 11.8 x 5*]



BAKU

OVER the field of dark corroded brown are large loose heavy "pear" forms which are wrought in shades of tan, blue, and canary.

There is a strong Cabistan feeling in the broad border which carries diagonal stripes in blue, tan, canary, and hay color.

The field in the medallions and corners is of soft turquoise blue. [*No. 4355 — 11.10 x 5*]

The Tiffany Studios Collection

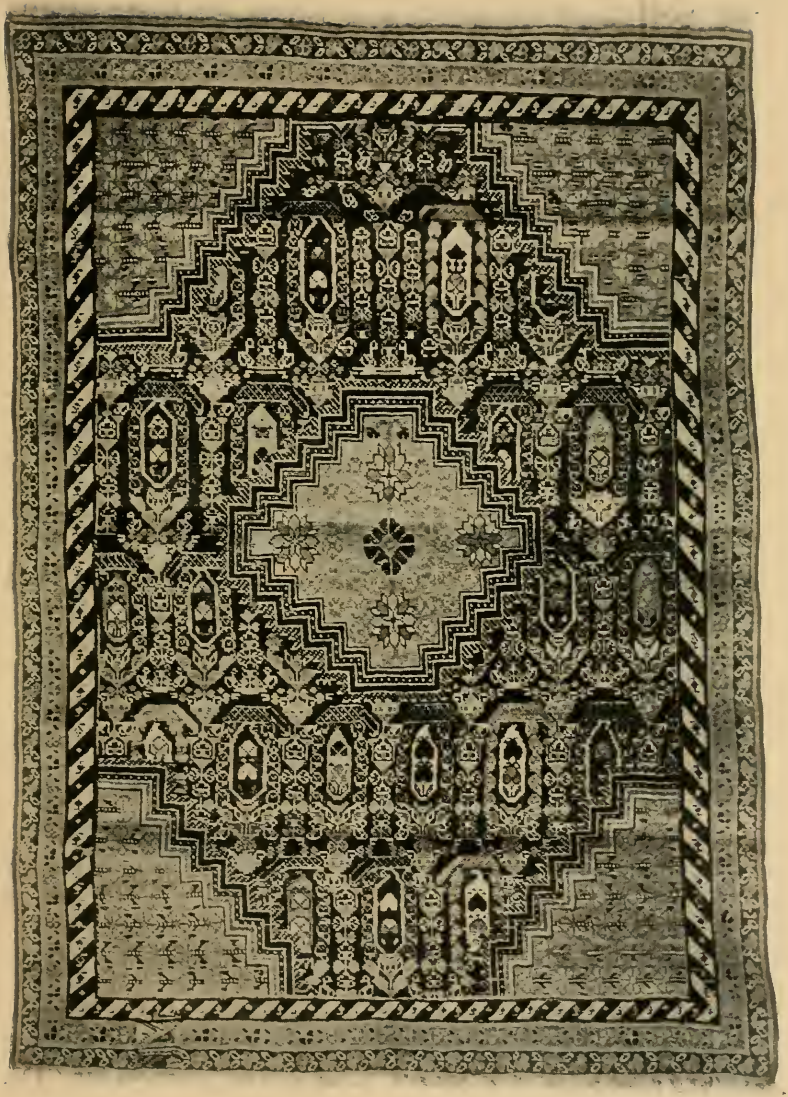
BAKU

SUPERB dark blue field with central medallion in light blue powdered with light and dark tan flower forms. In the corners, which are separated from the field by serrated lines of an unusual shade of cherry red, are profile pinks in shades of tan. Diagonal stripes of this cherry red and cream color ornament one of the three narrow borders.

Over the entire field between the central medallion and corners are interesting forms resembling the Baku "pear" design. Close examination, however, reveals the composite nature of the form, which seems to grow out of a small jardinière vase.

Occasionally distorted bird forms appear on either side of a tree or plant which, though poorly executed, serve as a key to the design, which is not one native to the province but one which the weaver has copied without comprehension of it. Other points may be noted which are somewhat at variance from the typical Baku designs.

[*No. 4397 — 5.10 x 3.10*]



KAZAK

AN unusually fine Antique Kazak rug with deep red field upon which are panels of blue and red confined within a meandering outline border which carries a zigzag water pattern on a white ground. A few odd and unrelated motifs are scattered upon the field outside the panels, and they with the main border design, which is a variant of the Shirvan tree pattern, are wrought in shades of blue, yellow, and green. [*No. 4549—5 x 3.5*]

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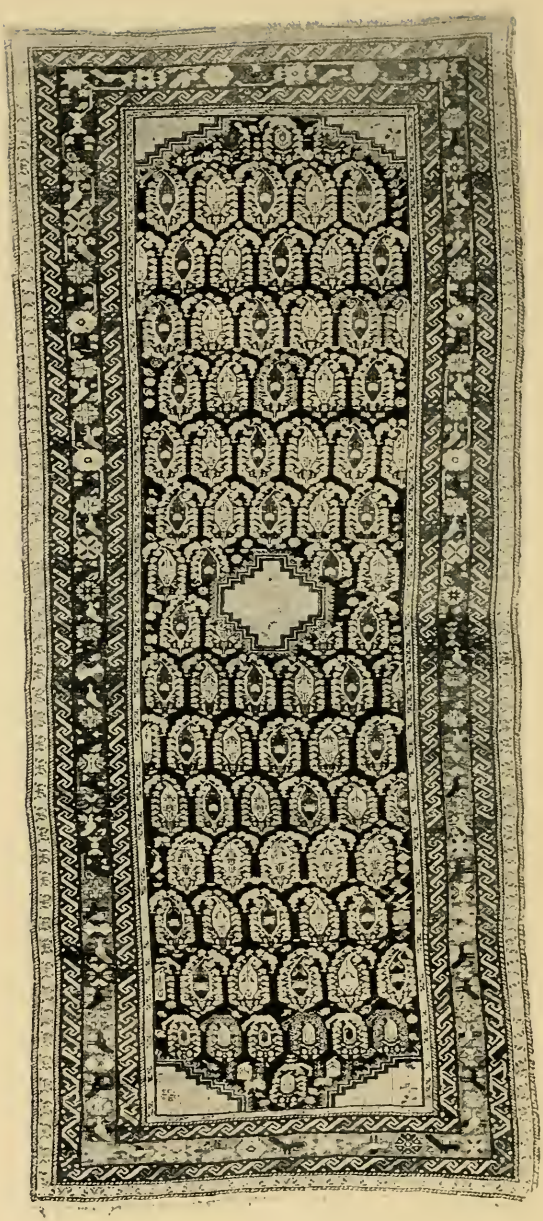
CABISTAN

A HEAVY lustrous fabric of the Kuba district showing an interesting combination of Shirvan and Daghestan peculiarities which make a composite design and pleasing effect. The strong light blue field is covered with a lattice in yellow outlined with red. Blue and red alternate forms are laid on a white ground in the main border. An effect of light blue is produced by the rug in its entirety.

[*No. 4403—6.10 x 2.11*]



CABISTAN

DEEP blue field spread with large loose "pear" forms in cream, soft yellow, blue, and red. Upon a serrated oblong panel in the centre a light lattice carries yellow blossoms. The main border is scarcely wider than the narrower stripes that bound it. The design is similar to one of two styles found in Antique Karabagh rugs and is said to have originally belonged to the weavers of southern Persia. The Karabagh rendering of one of the "Persian lark" designs is shown in the rug illustration facing page 40 in the first volume of the "Tiffany Collection of Notable Antique Rugs."

[*No. 4297 — 12 x 5*]

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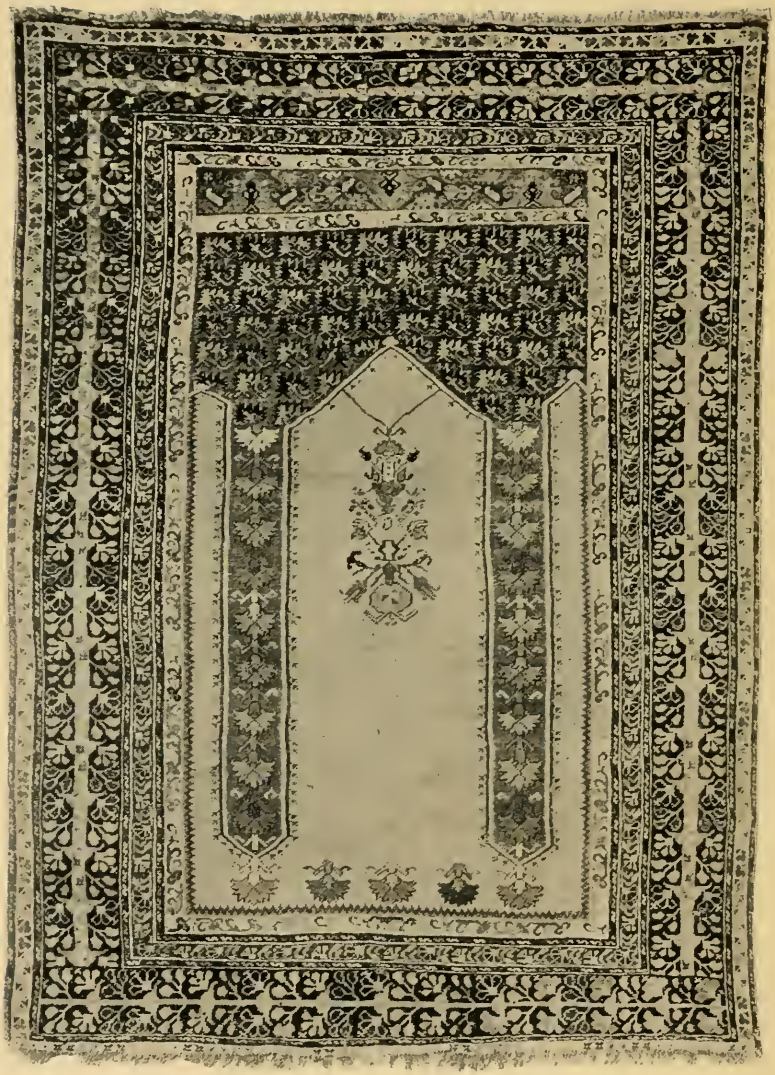
KAZAK

AN old style typical Kazak rug made by the Cossacks for their own use in the mountainous region they inhabit. The fabric is heavy and the materials are of fine quality. The colors — red, blue, cream color, and yellow — have softened with age, and the brown dye used has corroded the wool, throwing parts of the pattern into relief.

[*No. 4670 — 6.2 x 4.8*]



ANTIQUE KULAH

THE highly ornate design in this antique rug has both Ghiordes and Kulah features. With the exception of the profile flower forms in the wide border the motifs in the design are formal rather than realistic. The field is surrounded by the typical curl border, a Kulah feature showing Rhodian influence, which strongly resembles a well-known design in Chinese rugs.

The field is of hay color and the decorations upon it and the space above it are of light blue. The ground of the main border is dark blue, and the design is in shades of green, blue, red, ecru, and tan color. [*No. 4647 — 5.11 x 4.3*]

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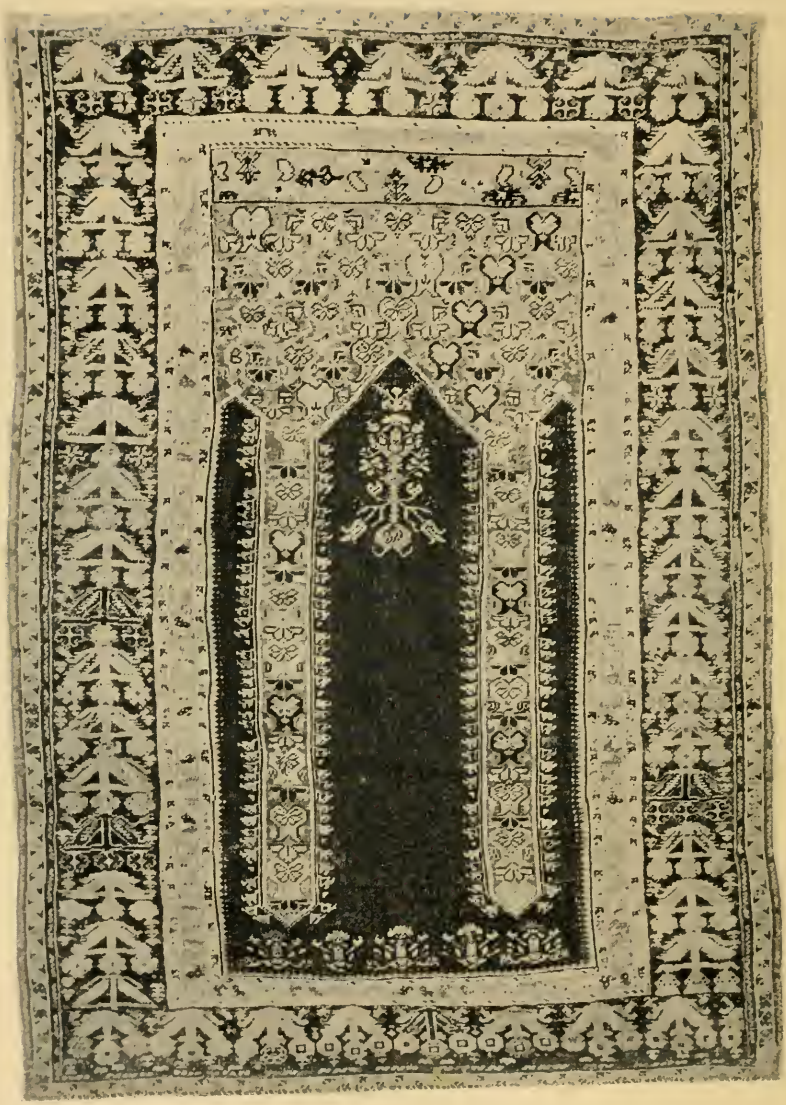
ASIA MINOR PRAYER RUG

MANY interesting features about this rug cause it to be of great importance. Attention is arrested in the first place by the web itself, which in rugs bearing this general style of decoration is unusual. A fine quality of red wool is used for the woof threads, which shows in the main border where the green knots have worn away sufficiently to reveal it. Antique Asia Minor rugs which show this peculiarity are very rare, and they have a softness and pliability about them which places them in a class by themselves.

The color of the field is of a rich strong red, and the high prayer niche pierces a dark blue space to which green and tan-colored branches carry stiff red flowers. Yellow, blue, and red appear in the borders. [*No. 4652 — 5 x 3.10*]



KULAH

THERE is a great formality and precision in the design of this rug. The field is red, broken by long panels which extend from the space above the prayer niche, the ground color in both being azure blue. The main border carries a very formal ornamentation consisting of conventionally arranged leaves and flowers in tan and light blue, with occasional touches of blood red upon a rich dark blue ground. [*No. 4658—5.11 x 4.1*]

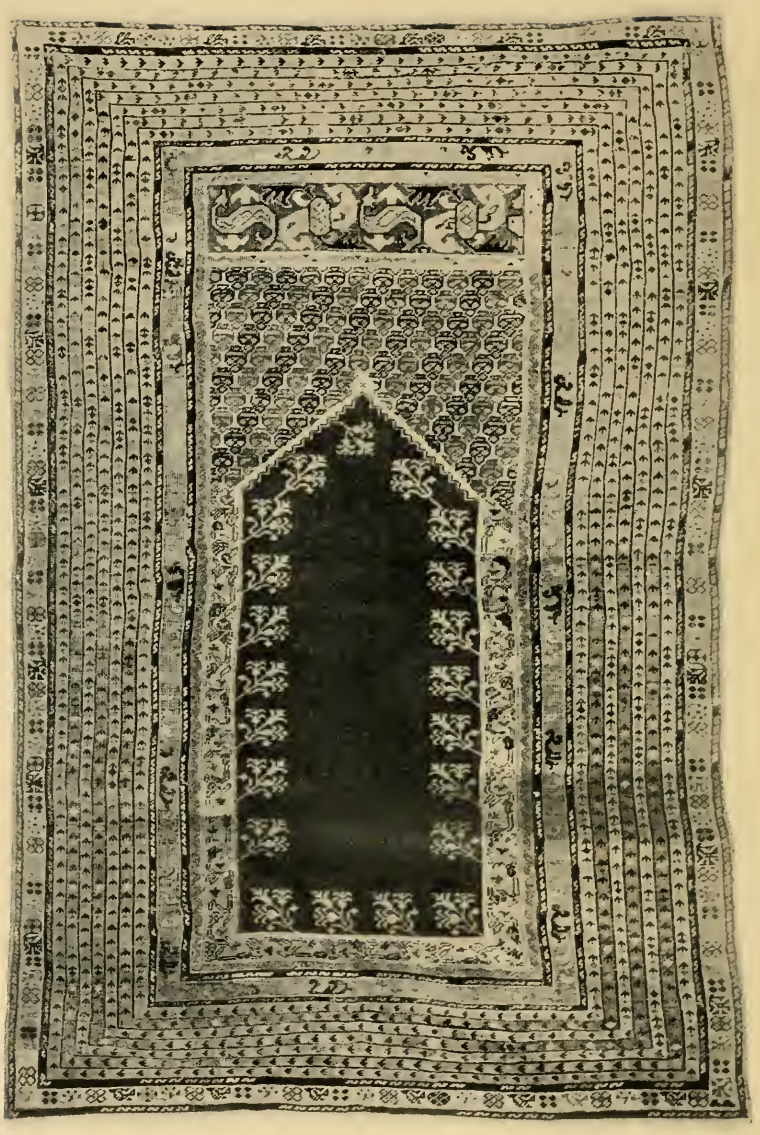
The Tiffany Studios Collection

GHIORDES PRAYER RUG

THE field of this old Ghiordes rug is of jade green edged with small flower forms in cream, canary color, and brown.

The high prayer niche penetrates the light blue space in which is a most symmetrical and formal arrangement of a leaf worked in light green, brown, and red. The outer and inner border stripes carry the Ghiordes "Tarantula" design, and in the main border the design is squared off in tile fashion, a stiff leaf in light blue filling one-half the square and two red blossoms with yellow centres the other half. The stems are wrought in dark brown.

[*No. 4654—5.7 x 4.5*]



KULAH

THE coloring in this rug has a gem-like brilliancy combined with great refinement. The field is of deep rich blue, and the flower forms that rest upon it are of soft canary and azure.

Seven borders alternately of tan and blue surround the field and carry the "fleck" design commonly found in borders of this style.

Occasional touches of blood red are also distinctive features of these Kulah fabrics.

[*No. 4649—6.3 x 4.1*]

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